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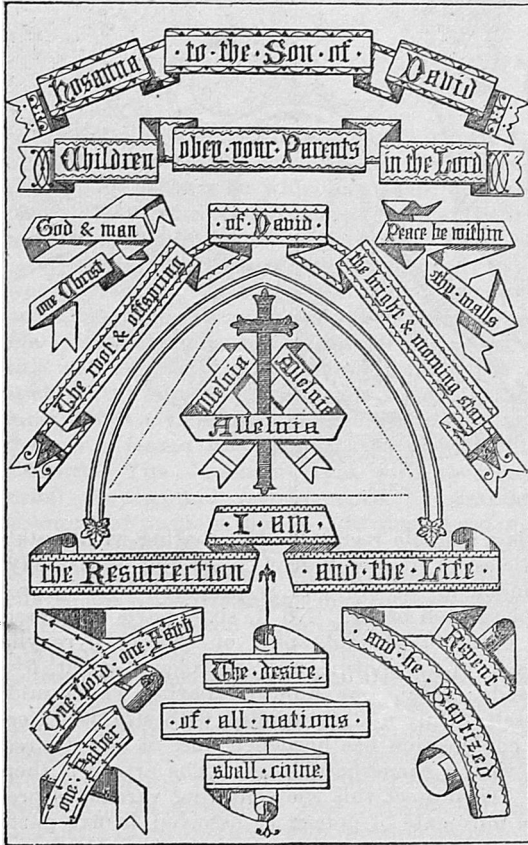
THE DECORATOR AND FURNISHER.

CHURCH DECORATION.

A SERIES OF ARTICLES. NUMBER SEVEN.

SCROLLS AND BORDERS.

TO a practised draughtsman scrolls afford an opportunity for much display, not only in the arrangement of the design, but also in the illumination. It is proposed to give a few hints to assist in the formation of the simplest ribbon arrangement, and by illustrated designs suggest a great



variety of combination. At first sight scrolls appear somewhat difficult, but with a knowledge of the principles on which they are formed, the most intricate shapes may be successfully attempted.

The simplest form is the ordinary ribbon scroll; but even in this no pleasing result will be obtained without correct drawing.

Zinc will be found the best material to work on; it should first be prepared with two coats of oil color, and of the required tint.

The plates given here contain a variety

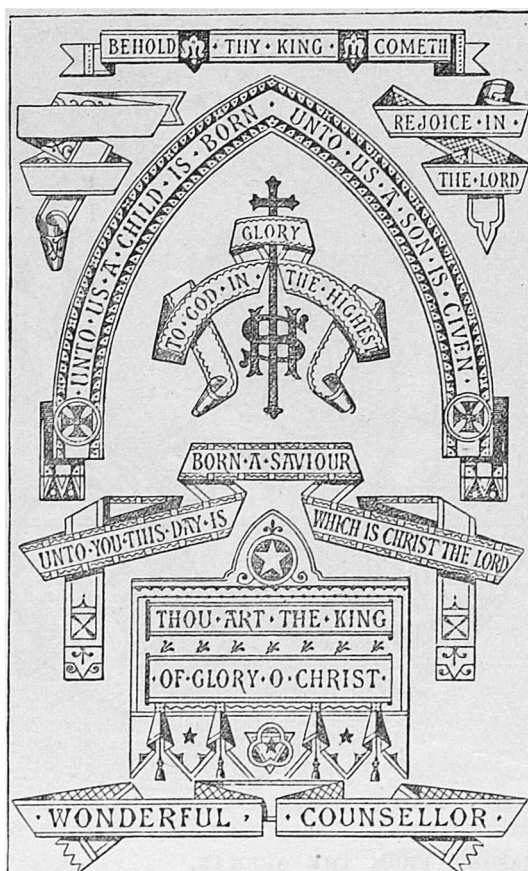
of ribbon combinations and texts, which will be a guide to the beginner.

Borders afford much scope for artistic treatment. When the decoration is temporary, it is best to purchase the borders ready printed; very many excellent designs can be had in various widths and colors. The printed borders are easily affixed by paste or gum.

For works in oil colors on zinc or cloth, the border should be illuminated in the same way as for permanent texts.

The design for a border may be either traced over or stencilled.

Very good borders can be made from cut materials, but these should be confined to the simplest designs. Papers in various colors and gold can be purchased ready cut. The trefoils can also be purchased in gold paper with a black edge. A very excellent border, about three inches wide, can be made by affixing these latter with strong gum. The cut paper trefoils will also readily adhere to a surface of oil color; and if varnished



after the gum is quite dry, the effect is the same as very exact stencil work. No general rule can be given for the width of a border, or the distance between the border and the lettering: a six-inch letter should have a space of at least three inches top and bottom, and a border not less than three inches wide.

If a text or scroll is white, tint the space for the border with some light color; a pale gray or warm buff is very valuable.

For coloring, the following suggestions may be of assistance:

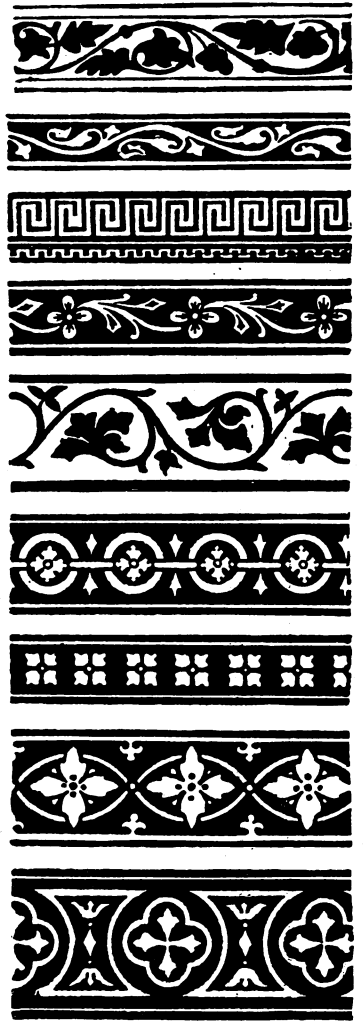
Gold on any color outlined with black.

A dark blue design worked on pale blue ground, outlining the dark blue with gold or black.

Pale green (not emerald, but green made pale by the addition of white) on a chocolate ground, assisted by gold and black.

Red and blue, when used together, should be separated by black, gold, or white.

Conventional foliage is very effective in a broad border. The vine leaf or holly on a gold ground. To design a floral border capable of repetition is somewhat difficult; it is therefore better to purchase a few lengths ready printed, and trace from them.



BORDERS SUITABLE FOR CHURCH DECORATION.

PICTORIAL DECORATION IN CHURCHES.

CERTAIN painters as well as carvers and glass workers have of late taken up decorative work for church interiors with the best results. Their pictures are intended to fill shallow recesses, and are painted in full, bright colors that harmonize with stained glass where the medium is employed above or around them. Occasionally old pictures are copied, Titian's for color, and those of Raphael for softness and light. Henner's pictures, if there were anybody who could reproduce them, have so much of the effect of light that they would admirably serve such a purpose. For quaintness' sake such a picture as Tiepolo's "Finding of Moses," where the king's daughter has blonde hair, her attendants wear silks and corsets, and the Nile bank becomes a French garden, are sometimes introduced. A work recently completed for a church built in Gothic style shows a group of four arched panels connected under a large, dominating arch that agrees well with its Gothic surroundings. Each of the four panels contains apostolic figures strongly and brightly painted on a gold ground. Visitors to Worcester College in Oxford will realize from the new pictures and mosaics that have been placed in the chapel of that college how far work of this class goes to brighten and beautify a place of worship. Until recently few of our American churches had any suggestion of brightness or beauty. They were as cold and hard as the Puritanic creeds expounded in them.

THE following is a simple method for making woolen, silk or chenille balls for furniture or fancy work. Take, for large size, two circular pieces of card board (old postal cards are the best) two inches in diameter, cut holes in the centre one inch in diameter, put the two pieces together and wind through the centre round and round the circle with the desired material at least five times; the more material put in the nicer and more perfect the ball. Silk will require more winding than woolen. Then with the scissors cut the threads all around the outer edge, open the card pieces just enough to slip a stout twine string around between them, draw very tight and tie, after which trim the ball round and even with the scissors and tear out the card.

PORCELAIN closed parlor stoves, similar to those used by the Parisians, appear among the season's styles. They pleasingly temper the warmth given forth. Heat, it is to be remembered, is sensibly modified by the vehicle through which it passes.